Summer, Songs &

Sun-kissed beaches, golden sands, a brightly painted blue sky and the sound of passionate waves sweeping in to embrace the shore in a tantalizingly fleeting hug – that's what a perfect summer s e on the tinsel screen is all about. And what better situation than a song to capture all these ingredients in!

Of course, with Hindi films acquiring a sizeably lucrative **firangi** audience, and to also give a phoren touch to our flicks, they also frolic on the golden sands of Mauritius, Seychelles and what-have-you abroad.

To be sure, there is no specific season to foray onto the beach. But the combination of casual attire, a sun as hot as the romantic passion between the hero and heroine, and a cool breeze persistently caressing both trees and hair all seem to echo the ambience of summer, more than any other part of the year.

Mumbai's Bollywood factory spins out songs by .. hundreds every year. Many of them are filmed on the famous beaches of India – Kovalam, Mammalapuram and the ones in Goa – apart from Mumbai's very own Girgaum Chowpatty and Juhu.

It was in the black-and-white era that Meena Kumari chided the hero with the Lata serenade, '**Sheesha-e-dil itna na uchhalo**', in **Dil Apna Aur Preet Parai**. Kishore Kumar ('**Dil tumne de diya**' – **Pyar Kiye Jaa**) and Dev Anand ('**Jaayen to jaayen kahaan/Taxi Driver**) had their share of salty songs as well. More than three decades later, Urmila set the male adrenaline surging with '**Yai re yai re zor lagaake naache re**' in **Rangeela**). Goa, the prime beach-land of India, has been the setting for several memorable films, like **Ek Duuje Ke Liye** and **Josh**. In the latter, Chandrachur Singh woos the fiery Aishwarya Rai with '**Mere khayaalon**

ki mallika' and she later responds with '**Hai mera dil churaake le gaya**'.

Ek Duuje Ke Liye, of course, was a simmering cauldron of romantic passion, and if '**Tere mere beech mein**' found Kamal Haasan spinning atop Rati Agnihotri's tummy and later gambolling with her in '**Hum tum dono jab mil jaayenge**', it's Rati's turn to rekindle memories and revisit old haunts in times of separation in '**Solah baras ki bali umar ko salaam**', arguably one of the most intense songs ever created on love. Jackie Shroff and Meenakshi Seshadri too mourn their (happily) temporary **judaai** with '**Lambi judaai**' in **Hero**.

– *Albela*

& Sea-breeze!

Moving onto homeground i.e. Mumbai, we recall a casual Sanjeev Kumar strolling around on Juhu Chowpatty with an incandescent Hema Malini in **Seeta Aur Geeta**, singing the tangy RD hit '**Koi ladki mujhe kal raat sapne mein mili**'. Another Ramesh Sippy film was **Saagar**, in which Rishi and Dimple find love '**Saagar kinare**'. Amitabh Bachchan and Parveen Babi too are allotted their part of the three-couple number '**Humko tumse ho gaya hai pyar kya kare**' on a city beach in **Amar Akbar Anthony**.

In Joy Augustine's **Tere Mere Sapne**, it's love at its mooning best on the shores as Priya Gill and Chandrachur Singh warble '**Kuchh mere dil ne kahaa**' while the blind Moushumi Chatterjee gets 'second sight' amidst the solace of the seashore in '**Woh kya hai, ek mandir hai**' (**Anuraag**). Feroz Khan was hooked onto the sands as the backdrop for love in '**Humtumhein chahate hain aise**' (**Qurbani**) and '**Har kisi ko nahin milta**'

– *Sagar*

– *Janbaaz*

(**Ja baaz**). It was when he ventured deeper into the sea (with the unabashedly erotic '**Chahe meri jaan tu le le**' in **Dayavan**) that he faced hot weather at the box-office!

Sridevi declared her love for a superman called **Mr India** to his alter ego Anil Kapoor in '**Karte hain hum pyar Mister India se**' (**Mr India**), making him hot under the collar, as he cannot reveal that he himself is the superman! On the other hand, Amisha Patel had enough and wanted Hrithik Roshan declare his love for her. And so, she crooned, '**Dil mera har baar yeh kehne ko beqaraar hai – kaho na pyaar hai**' (**Kaho Naa... Pyaar Hai**) as he busily contemplated on the more important issue of how to get rescued from the hot tropical island they are marooned on. Talking of islands, Helen leads a bunch of tourists in the effervescent '**Iss duniya mein jeena hai to sun lo meri baat**' in the Agatha Christie rip-off **Gumnaam**, the verse ironical as most of them are going to be bumped off in a gruesome manner soon enough in this whodunit.

It's fantasy time for Urmila in the recent **Pyaar Tune Kya Kiya** as she dreams of a happily-ever-after situation with the married (she does not know it) hero Fardeen Khan. Akshay Kumar too imagines a romantic turn to his dreary life with '**Jab bhi koi haseena**' (**Hera Pheri**) . In keeping with those times, Nanda and Manoj Kumar croon the golden duet, '**Ek pyar ka naghma hai**' in **Shor** to underscore their love. And Rajesh Khanna philosophizes on life's enigmatic character in '**Zindagi kaisi hai paheli**' (**Anand**).

Moving on abroad, Akshay Kumar and Shilpa Shetty gallivant on the shores of Mauritius and even have a hot bonfire rendezvous as night falls on the beach in '**Churaake dil mera goriya chali**' (**Main**

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– *Rangeela*

Khiladi Tu Anari). Arbaaz Khan will settle for nothing less than a helicopter to take his ardour to great heights as he woos Juhi Chawla on land and the hot sands in '**O Priya**' (**Daraar**). In a fictitious place called Malaga, Govinda imagines serenading Aishwarya Rai ('**Haye mera dil tu le jaa le jaa**') and Namrata Shirodkar, his silent lover, does the same with him on her mind in '**Sarse sarak gayi teri chunari**' (the recent **Albela**).

However, the craziest and kinkiest use of hot beaches to signify rising romantic temperatures was in all those Padmalaya and other Chennai pot-boilers of the '80s. Beginning with the trendsetting (and how!) '**Nainon mein sapna**' (Jeetendra, Sridevi and pots galore in **Himmatwala**), they made Jumping Jack Jeetu serenade 'hot' buxom belles – ususally Sri and Jaya Prada – from the South in every other film as the props (pillars, balloons, beach balls, statues – you name it, they got it!) were used with feverish imagination run riot. All we could remember of these various ditties was the spasm-ridden choreography, Asha's and Kishore's vocals, and Indeevar's nonsensical lyrics set to mildly varying **jhatkas** by Bappi Lahiri. What a load of **Garm Hawa**!

— Dr. Rajiv Vijayakar